

edward johnson building
faculty of music
university of toronto



UNIVERSITY OF TORONTO WIND SYMPHONY

MELVIN BERMAN, CONDUCTOR

MACMILLAN THEATRE

3 P.M.

SUNDAY, MARCH 29, 1981

PROGRAM

Celebration Overture, Op. 61

PAUL CRESTON
(b. 1906)

This overture was commissioned in 1955 by the American Bandmasters' Association. It is a heavily scored work for full wind ensemble, organized clearly in three sections (fast-slow-fast) of approximately equal proportions.

In addition to a large catalogue of compositions for various ensembles, Creston has written some important music textbooks for the high school and college student's use.

Achordos * (1980)

TOMAS DUSATKO
(b. 1952)

* first performance

Achordos was commissioned by the University of Toronto Faculty of Music, with a grant from the Ontario Arts Council.

Born in Toronto, Tomas Dusatko received his Mus. Bac. in 1975 and his Master of Music Degree in 1976 from the University of Toronto. During this period he undertook studies in composition with John Weinzweig, John Beckwith, Talivaldis Kenins, and Lothar Klein. Dusatko's works have received a variety of awards, among these, from the Canadian Music Centre (1975); three prizes from C.A.P.A.C. (1975-77); the International Guitar Concours (1978); and he was a finalist in the C.B.C. Young Composer's Competition in 1978. His solo and chamber works have been performed in and around Toronto, including the International Guitar Festival '78, C.B.C. Montreal, the Victoria International Festival of the Arts, and in Winnipeg by Music Inter Alia. Several of the composer's compositions have been nationally broadcast by the C.B.C.

About Achordos the composer writes: "The title derives from the ancient Greek term: literally, (an instrument) without strings. The work consists of five continuous sections, symmetrically designed, with the following durations--2', 1'30", 3', 1'30", 2'. Achordos, as well as several other recent works, is the result of the composer's interest and investigation into ancient Greek music theory.

"Sections I and V are related and structured by 'events', each based on some idea derived from ancient theoretical writings. For example, synkrousis (rapid alternation of notes), diesis (quarter-tone), anaploke (rapid ascension of notes), keklasmena (broken

melody) etc. There is a progression from three large groups (winds, brass, percussion) to smaller groupings of instruments in section I and this is reversed in the final section.

"Sections II and IV both make use of related material as well, that is, the opening fragment of the First Delphic Hymnos. This hymn to Apollo, one of the few surviving examples of ancient Greek music, was found at Delphi in 1892 and dates from the 2nd century B.C. The accompanying figurations are derived from Phrygian and Dorian tetrachords, the basis of ancient Greek melodic theory.

"Section III deals only with one 4-note schema, or melodic figure which is developed by various means."

Variants on a Medieval Tune

NORMAN DELLO JOIO
(b. 1913)

Andante moderato

Tema: "In dulci jubilo"

- Variation I Allegro deciso
- II Lento, pesante
- III Allegro spumante
- IV Andante
- V Allegro gioioso

Norman Dello Joio is a well known American music educator and composer, having written works in a variety of media from chamber ensemble to opera. This work, written in 1963, represents his successful first experiment in writing for a wind ensemble.

After a brief introduction, the theme "In dulci jubilo" is stated softly--beginning with the piccolo and bass clarinet doubled at a distance of four octaves. The theme undergoes a thorough metamorphosis in the five variations which follow, all strongly contrasted in tempo and character. Dello Joio shows himself a master of orchestration throughout the piece, whether in tutti passages or more transparent solo sections.

INTERMISSION

Symphony in C major

JOHANN CHRISTIAN BACH
(1735-1782)

Overture (Allegro)

Andante

Presto

This piece is a transcription by Melvin Berman of an arrangement of

Bach's symphony made by Henry Pick for small band. It is here transcribed for ten winds (double woodwind quintet) with string bass, contrabassoon or tuba.

Good Friday Spell from Parsifal

RICHARD WAGNER
(1813-1883)

(arr. by Earl Slocum)

The "Good Friday Spell" is from the first scene of Act III of Parsifal, Wagner's last work. Wagner referred to the opera as a Bühnenwehstspiel, or "religious festival play", but although it contains much Christian symbolism, it draws heavily on medieval legend and myth, and presents a mystical view of the theme of redemption. The opera was first presented at Bayreuth in 1882, less than a year before the composer's death, but the first draft of the libretto had been completed on Good Friday of 1857. How appropriate this was, for the message of redemption inherent in Good Friday is an important theme in the opera.

In the first scene of Act III, Parsifal has returned to become Guardian of the Holy Grail, and has been baptized by his former teacher, Gurnemanz. As Parsifal gazes about him, he comments on the beauty of the meadow. When the old man tells him that it is Good Friday, Parsifal becomes horrified that nature should look beautiful on such a day of sorrow, but Gurnemanz tells him that Nature does not weep at the Saviour's agony but rather rejoices at mankind's redemption through His sacrifice. The music underlying the latter portion of this scene is known as the "Good Friday Spell".

La Fiesta Mexicana - A Mexican Folk-Song Symphony

H. OWEN REED
(b. 1910)

Prelude and Aztec Dance
Mass
Carnival

In 1948, Reed received a Guggenheim Fellowship enabling him to research the folk music of Mexico. The following year he produced this three-movement symphony, for full wind ensemble and large percussion section, depicting an important part of the Mexican culture--the fiesta. In the first movement the composer has included the band piece "El Toro", heard often at bullfights in Mexico, and an Aztec dance from Guadalajara. A Gregorian chant--which he heard often at the cathedral in Chapala--figures prominently in the Mass,

while the last movement contains a setting of the mariachi band tune "La Negra", from the Jalisco region.

The outer movements of the work are brilliantly scored, depicting the colour and excitement of the festival, the folk dances emphasizing the gaiety of the celebration. The church bells which signal the beginning of the fiesta at the opening of the work are also heard at the beginning of the second movement, this time drawing attention to the religious nature of the festival. The lush brass chorales of the Mass return at the end of the third movement as a final reminder before the climactic close of the piece.

Next Faculty of Music Event: University of Toronto Symphony Orchestra
Saturday, April 11, 1981, 8 p.m.
MacMillan Theatre

UNIVERSITY OF TORONTO WIND SYMPHONY PERSONNEL 1981

Flute

Lucie Batteke, Ottawa
Shelley Brown, Peterborough
Patricia Creighton, Kitchener
Jeannette Hirasawa, Hamilton
Marina Piccinini, St. John's
Elizabeth Rutter, Mississauga
Rosanne Spinazze, Sault Ste. Marie
Dorothea Weigeldt, Kenora

Oboe

Martin Houtman, Kingston
Mary Smith, Thunder Bay
Peter Voisey, Ottawa

Clarinet

Frank Boccitto, Toronto
Katherine Carleton, Peterborough
Frances Cohen, Montreal
Jason Hall, Sackville, N.B.
Margaret Isaacs, Winnipeg
Terry Kowalczyk, Toronto
Scott Whittington, Midland
Sue Willson, Grimsby

Bassoon

Margaret Hooper, Toronto
Peter Lutek, Burlington
Alan Stauss, Alexandria, Va.

Saxophone

Jean Ducharme, Beloeil, P.Q.
Wendy Rothwell, Toronto
Les Sabina, Windsor
Glenn Schofield, Don Mills

Trumpet

Sandra Chapman, Toronto
Frances Harvey, Kettleby, Ont.
Mark Hopkins, Scarborough
Anita McAlister, Campbellville
John Selkirk, Toronto

Lino Varano, Toronto
Michael White, Vancouver

Horn

Rita Arendz, Middleton, N.S.
Margaret Howard, Calgary
Dave Murrell, Winnipeg
Roy Takayesu, Hamilton
Tom Wade West, Knowlton, P.Q.

Trombone

Greg Farrugia, Toronto
Robert Houghton, Thornhill
Terry Tusz, Kincardine
John Wilson, Bowmanville

Euphonium

Ken Hudson, Kenora
Roman Yasinsky, Toronto

Tuba

Douglas Burrell, Montreal
Ron Parker, Toronto

String Bass

Gerald Vaughan, Toronto

Harp

Giannetta Baril, Edmonton

Percussion

David Bradshaw, Toronto
Mark Duggan, Halifax
Peter Gallant, Summerside, P.E.I.
Stephen Li, Toronto
Rob Pearce, Victoria, B.C.
David Tomlinson, Toronto

Librarian & Manager

Roman Yasinsky